

VOCAL SCORE.

THE
ROSE OF PERSIA

OR,

The Story-Teller and the Slave.

BY

BASIL HOOD

AND

ARTHUR SULLIVAN

Vocal Score	Price, net	8s. Od.
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OR,

THE STORY-TELLER AND THE SLAVE.

New Comic Opera,

BY

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THE ROSE OF PERSIA; OR, THE STORY-TELLER AND THE SLAVE.

Characters.

THE SULTAN MAHMOUD OF PERSIA
HASSEN (*a Philanthropist*)
YUSSUF (*A Professional Story-Teller*)
ABDALLAH (*a Priest*)
THE GRAND VIZIER
THE PHYSICIAN-IN-CHIEF
THE ROYAL EXECUTIONER
SOLDIER OF THE GUARD
THE SULTANA ZUBEYDEH (*named "Rose-in-Bloom"*)
“SCENT-OF-LILIES”
“HEART’S DESIRE” } (*her Favourite Slaves*)
“HONEY-OF-LIFE”
“DANCING SUNBEAM” (*Hassan’s First Wife*)
“BLUSH-OF-MORNING” (*his Twenty-fifth Wife*)
“OASIS-IN-THE-DESERT”
“MOON-UPON-THE-WATERS”
“SONG-OF-NIGHTINGALES” }
“WHISPER-OF-THE-WEST-WIND” } (*Wives of Hassan*)

Chorus (Act I.)—Hassan’s Wives, Mendicants, and Sultan’s Guards.
(Act II.)—Royal Slave Girls, Palace Officials, and Guards.

ACT I.—COURT OF HASSEN’S HOUSE
ACT II.—AUDIENCE HALL OF THE SULTAN’S PALACE

THE ROSE OF PERSIA;

OR,
THE STORY-TELLER AND THE SLAVE.

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The Rose of Persia.

INTRODUCTION.

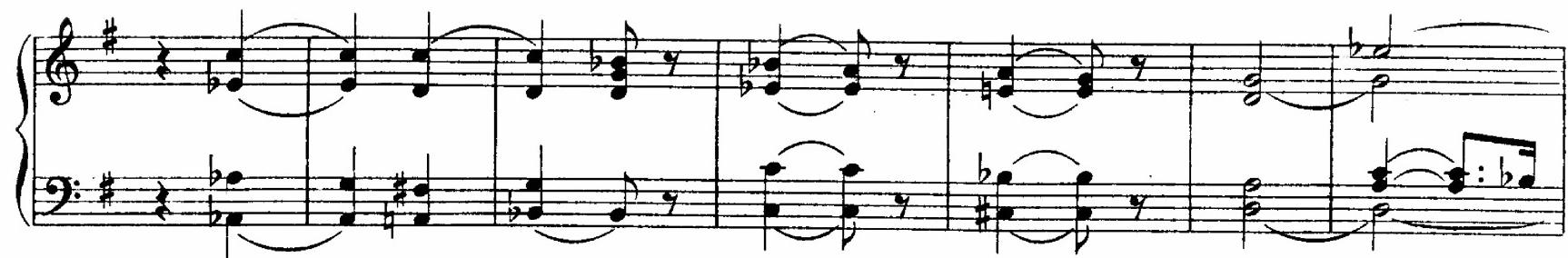
Written by
BASIL HOOD.

Composed by
ARTHUR SULLIVAN.

Allegro marziale. ($\text{♩} = 120$)

Piano.

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music features various dynamics, including *f*, *p*, *cres.*, *ff*, and sforzando marks (*). Performance instructions like "Reed." and "Reed." with asterisks are included. The score is divided into measures by vertical bar lines.



Andante espressivo.

Musical score page 3, measures 13-16. The top staff shows melodic lines with dynamic "p". The bottom staff shows harmonic bass notes. Measure 14 includes a dynamic "p" and a tempo marking "Rit."

Musical score page 3, measures 17-20. The top staff shows melodic lines. The bottom staff shows harmonic bass notes. Measures 18, 19, and 20 include dynamic markings "Rit.", "* Rit.", and "*".

Musical score page 3, measures 21-24. The top staff shows melodic lines with dynamics "cres." and "dim.". The bottom staff shows harmonic bass notes. Measures 22, 23, and 24 include dynamic markings "Rit.", "* Rit.", and "*".

cres:

p

cres:

dim:

un poco animato

cres:

dim:

p

Attacca N° 1.

No. 1.

CHORUS OF GIRLS.

Andante tranquillo. ($\text{♩} = 76$)

Piano.

dim.

A

CHORUS OF GIRLS.

As we lie in languor la-z-y, Loung-ing on a low di-van, Flood of

p

p legato

ped.

1st ROTH.

CHO. in _ter_ est ing chatter Flows be hind each dain ty fan: "Is our hus band go ing cra zy? Neigh lours

cresc.

sempre legato

CHO. call him "Mad Has san", Not an un im por tant mat ter For the wives of a ny man! Has

dim.

B

CHO. - san! Has san! Has san! In - form us, if you can! Ir - res - pon si ble and ha - zy, Un - con -

mp

f

mp

CHO. - ventional and ma - zy seem your ac tions, Are you crazy? are you crazy, O Has san?

cresc.

f

p

Recd. *

6

Allegro con moto. (♩ = 100.)

C SOLO HASSAN.

1. I'm A - bu'1 Has -
2. may oc - cur to

HAS.

- san; I'm nei - ther sick nor sad:
you That on - ly twen - ty - five A most content - ed
That on - ly twen - ty - five Are sin - gu - lar - ly

HAS.

man, Though fool - ish per - sons think me mad!
few,- To that, of course, I'm quite a - live! The
few,- To that, of course, I'm quite a - live! My

HAS.

la - zi - est of lives I live in peace and plenty,
wealth is so im - mense Their num - ber I could double;
wealth is so im - mense Their num - ber I could double; Sur - I

HAS.

round - ed by my wives Who num - ber on - ly five - and - twen-ty! You'll
do not fear ex - pense So much, you see, as ex - tra trouble!

D

HAS.

find that five - and - twenty smoke my hub - ble - bubble Are prac - ti - cal - ly plen - ty, If
And cal - cu - late the trouble; The

HAS.

you've a craze To make your days A "Dol - ce far_ ni - en - te!" A -
trou - ble I've With twen - ty - five Twice twen - ty - five would double! A

HAS.

- no - ther wife Might spoil my life, Be - cause, you see (Twixt you and me,) She
sim - ple thumb And fin - ger sum- It's rule of three It seems to me; Our

HAS.

CHORUS.

E

might have tricks That would not mix With dol - ce far ni - en-te!
A - ra - bic A - rith - me - tic Will prove the trou - ble double!

CHO.

- no - ther wife Might spoil his life, Be - cause, you see (Twixt you and me,) She
sim - ple thumb And fin - ger sum - It's rule of three It seems to me; Our

CHO.

1.

might have tricks That would not mix With dol - ce far ni - en-te!
A - ra - bic A - rith - me - tic Does prove the trou - ble

HASSAN 2.

It dou - ble!

№ 2.

SONG:- (Abdallah) with CHORUS OF GIRLS.

Allegro moderato con decisione. ($\text{♩} = 104$)

Abdallah.

Piano.

ABD.

ABD.

ABD.

ABD.

The musical score consists of four systems of music. The first system starts with a piano part in common time, B-flat major, followed by a vocal entry from 'Abdallah' with lyrics 'When'. The second system begins with a piano dynamic 'f' and lyrics 'Is . lam first a.rose, A tow'r up.on a rock, Be.neath her haughty bat.tlements Were'. The third system continues with lyrics 'rang'd a.round the jeal.ous tents Of swift - - en.cir - cling foes! Then'. The fourth system concludes with lyrics 'all her gates did Is . lam lock, As ev . ry Mos - lem'. The piano part includes various dynamics like 'f' and 'p', and performance instructions like 'Ped.' and 'Ped.'. The vocal parts are labeled 'ABD.' above the staves.

ABD. *p*
knows; And through those gates of Right and Wrong No traitor comes or goes! No

ABD. trait . . . or comes or goes! A For Is . lam's gates are strong a

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures. Measure 11 starts with a half note in B-flat major, followed by eighth-note pairs in A major and G major. Measure 12 begins with a half note in E major, followed by a sixteenth-note pattern in F major, a dynamic 'p' (pianissimo), and a half note in B-flat major.

The musical score consists of a single staff in G clef, B-flat key signature, and common time. The vocal line starts with a dotted half note followed by eighth notes. The lyrics are written below the staff. The word 'none' is underlined. The word 'pass' is followed by a fermata over two notes. The word 'fro' is followed by a fermata over one note. The word 'For' is followed by a fermata over one note. The word 'rit.' is placed above the staff, and 'un poco' is placed to the right of the fermata over 'fro'.

A musical score for piano and voice. The top staff shows the piano's bass line in C major, G major, and E minor keys. The bottom staff shows the vocal line in F major, A major, and D minor keys. Measure 11 ends with a fermata over the piano's bass note. Measure 12 begins with a piano dynamic of $\frac{f}{2}$. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The vocal line concludes with a long sustained note. The piano accompaniment ends with a final eighth-note chord.

A musical score for voice and piano. The vocal line begins with a dynamic *p*. The lyrics are: "Foes are they without, And friends are they within; The". The music consists of eighth-note patterns on the treble clef staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and common time. Measure 11 begins with a half note in the bass, followed by a quarter note in the treble. Measures 12 and 13 show a repeating pattern of eighth-note chords in both staves, with measure 13 ending with a half note in the bass.

ABD. *cresc.* pos - tern gate's the Gate of Doubt, that leads to the Camp of Sin, the

dim.

dim.

Recd. *

B

ABD. Camp of Sin! Who - ev - er o - pens wide The

f *p*

ABD. pos - tern gate of Doubt Doth prove to Is - lam's gar - ri - son That

ABD. in their ve - ry midst is one Who loves the o - ther side! His

ABD. heart is with her foes without, And Is - lam, in her

Ped. * *Ped.* * *Ped.* *

C

ABD. pride, Doth send him, from her battlements, The road that traitors ride! The

p *cres:*

ABD. road that trait - ors ride! For Is - lam's gates are strong a -

p

ABD. rit: a tempo
- gainst a friend or foe; Her Gates of Right and Wrong none pass eth to and fro; For

D

Un poco più lento.

ABD. Foes are they with out, And Friends are they with in; The
CHORUS OF GIRLS.

For Foes are they with out, And Friends are they with in; The

p *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *dim.*

ABD. pos . tern - gate's The Gate of Doubt that leads to the *dim.*
CHO. pos . tern-gate's The Gate of Doubt, that leads to the Camp of Sin! the *dim.*
Red. * *cres.*

ABD. E *cres.* Camp of Sin! the Gate of Doubt, that leads to the Camp, the Camp of *dim.*
CHO. Camp of Sin! leads to the Camp of Sin! the Camp of
con anima *cres.* *f* *dim.*
Red. * *Red.* * *Red.* *

ABD. Sin! *morendo* the Camp of Sin!
CHO. Sin! the Camp of Sin!

morendo *pp* *pp*

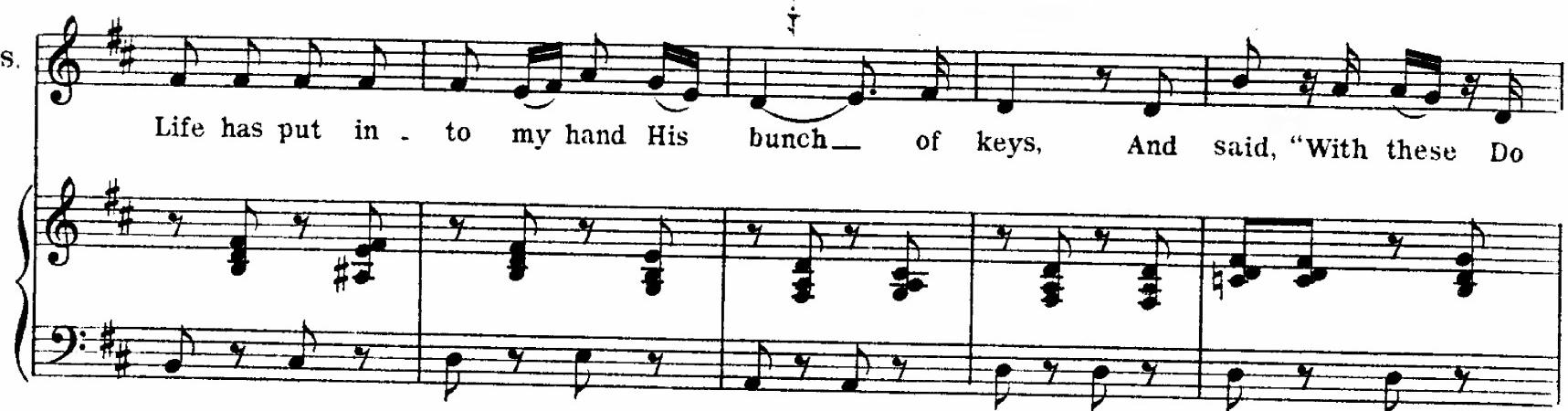
20872 *Red.*

Nº 3.

SONG.- (Dancing Sunbeam.)

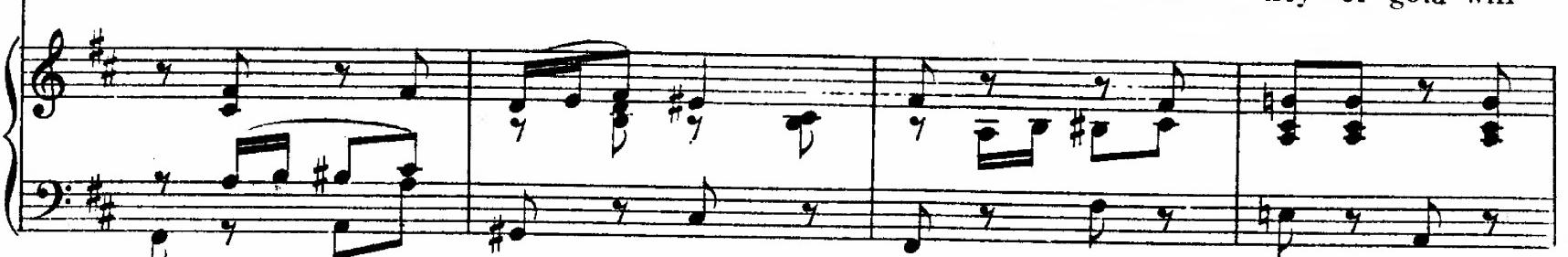
Andante con moto. ($\text{♩} = 120$)

Dan. Sunbeam. 

Piano. 

Dan. S. 

Dan. S. 

Dan. S. 

Dan.S.

o - pen wide that door - way; But re - col - lect, that one way is not

your way!" So, like a Pe - ri at the gate Of_ Fash - ion -

- land I have to stand- The sport of tan - ta - li - zing Fate! The

sport _____ of tan - ta - li - zing Fate! O

Dan. S.

Gold - en Key, That o - penest Ev - ry door - way How glad my song of

cresc.

Dan. S.

life would be - could I make use of thee, O Gold -

cresc.

Dan. S.

- en Key! How glad my song of life would be - could I make -

pianissimo

Dan. S.

use of thee, Could I make use of thee, O Gold - en Key! How chang'd my

f

Dan. S.

life and song!

cresc.

Nº 4.

RECIT. and TRIO:-

(Blush-of-Morn, Dancing Sunbeam, and Abdallah.)

Allegro moderato.

Blush-of-Morn. *Recit.*
Sunbeam! The Priest keeps saying, *sotto voce*, You'll

Piano.

B of M. *a tempo*
soon be widows, five and twenty widows!" *Recit.* I find his conversation most depressing!

DANCING SUNBEAM. *a tempo* **ABDALLAH.**
De - press-ing? non-sense! Five and twenty

ABD. **DANCING SUNBEAM.**
widows! Un . hap . py lot! A lot, but not un . hap . py!

Allegro vivace. ($\text{♩} = 136$)

ABDALLAH.

If a sudden stroke of fate Your Has -

BLUSH-OF-MORN.

ABD. san e li mi nate - I shall sit and sob and sigh, "Woe is

DANCING SUNBEAM.

B of M. me, A wid ow I! But you'll grad u al ly grow Quite ac -

BLUSH-OF-MORN.

A Time will soft'en ev.'ry blow, That's a

Dan S. cus tom'd to the blow! Time will soft'en ev.'ry blow, That's a

ABDALLAH.

Time will soft'en ev.'ry blow, That's a

B of M. cheerful thing to know, Yes, time will soft - en

Dan S. cheerful thing to know, Yes, time will soft . en ev . 'ry blow, And that's a

ABD. cheerful thing to know, Yes, time will soft . en ev . 'ry blow, And that's a

B of M. ev - - 'ry blow!

Dan S. cheer ful thing to know!

ABD. cheer ful thing to know! Nature needs (and gets) var . i . e . ty!

B of M. Wid . ow's weeds may choke fe . li . ci . ty.

Dan S. Na . ture pleads for bright so . ci . e . ty!

ABD.

B of M. *f*

Dan S. *f*

ABD. *f*

B

Time and his sickle the weeds will prune!

Time and his sickle the weeds will prune!

Time and his sickle the weeds will prune! Long-est lane will turn to hap.pi-ness!

cres:

B of M.

Dan S.

ABD.

Steps re.gain their e . las.ti.ci ty, Time is a lover of

Why com.plain of wid.ow's esp.pi-ness!

cres:

B of M. *f*

Dan S. *f*

ABD. *f*

live.ly tune! Time will soft.en ev.'ry blow, That's a use ful thing to know!

Time will soft.en ev.'ry blow, That's a use ful thing to know!

Time will soft.en ev.'ry blow, That's a use ful thing to know!

B of M. *p*

Time will soft . en ev . 'ry blow, And that's a use . ful thing to know!

Dan S. *p*

Time will soft . en ev . 'ry blow, And that's a use . ful thing to know!

ABD. *p*

Time will soft . en ev . 'ry blow, And that's a use . ful thing to know!

B of M. *cres.*

Time will soft . en ev . 'ry blow, Yes, time will soft . en ev . 'ry kind of

Dan S. *cres.*

Time will soft . en ev . 'ry blow, Yes, time will soft . en ev . 'ry kind of

ABD. *cres.*

Time will soft . en ev . 'ry blow, Yes, time will soft . en ev . 'ry kind of

B of M.

blow, Ev - - - - - 'ry blow!

Dan S.

blow, Ev - - - - - 'ry blow!

ABD.

blow, Ev - - - - - 'ry blow!

B of M.

Dan S.

ABD.

DANCE.

p

f p

Musical score for piano, page 24, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a bass clef, and a key signature of four flats. The bottom system starts with a treble clef and a bass clef, also in a key signature of four flats. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 1 (top) shows eighth-note chords in the treble and bass staves. Measure 2 (top) shows eighth-note chords in the treble and bass staves. Measure 3 (top) shows eighth-note chords in the treble and bass staves. Measure 4 (top) shows eighth-note chords in the treble and bass staves. Measure 1 (bottom) shows eighth-note chords in the treble and bass staves. Measure 2 (bottom) shows eighth-note chords in the treble and bass staves. Measure 3 (bottom) shows eighth-note chords in the treble and bass staves. Measure 4 (bottom) shows eighth-note chords in the treble and bass staves. Measure 5 (bottom) shows eighth-note chords in the treble and bass staves. Measure 6 (bottom) shows eighth-note chords in the treble and bass staves. Measure 7 (bottom) shows eighth-note chords in the treble and bass staves. Measure 8 (bottom) shows eighth-note chords in the treble and bass staves. Measure 9 (bottom) shows eighth-note chords in the treble and bass staves. Measure 10 (bottom) shows eighth-note chords in the treble and bass staves. Measure 11 (bottom) shows eighth-note chords in the treble and bass staves. Measure 12 (bottom) shows eighth-note chords in the treble and bass staves. Measure 13 (bottom) shows eighth-note chords in the treble and bass staves. Measure 14 (bottom) shows eighth-note chords in the treble and bass staves. Measure 15 (bottom) shows eighth-note chords in the treble and bass staves. Measure 16 (bottom) shows eighth-note chords in the treble and bass staves. Measure 17 (bottom) shows eighth-note chords in the treble and bass staves. Measure 18 (bottom) shows eighth-note chords in the treble and bass staves. Measure 19 (bottom) shows eighth-note chords in the treble and bass staves. Measure 20 (bottom) shows eighth-note chords in the treble and bass staves.

N^o 5.

TRIO.

(Rose-in-Bloom, Scent-of-Lilies, and Heart's Desire.)

Allegro con brio. ($\text{♩} = 120$)

Piano.

HEART'S DESIRE *p*

If you ask me to ad - vise you, Fin - ish

Hts.D.

what you have be - gun; No one here can re - cog -

Hts.D.

- nise you- We are sure of lots of fun! Full of

Hts.D.

fun Risk we'll run- Ha - rum - Sea - rum; Dan - ger

none! Full of fun Risk we'll run- Ha - rum -

-Sea - rum; Dan - ger none! *A f* Ha - rum-sca - rum, Roy - al La - dy!

Ha - rum-sca - rum, full of fun; Will the Sul - tan

ev - er guess it, Ha - rum sca - rum - Dan - ger none!

B

SCENT-OF-LILIES.

Some - thing yet may

S of L. ad - ver - tise you As the roy - al

S of L. "Rose - in - - Bloom;" If the

S of L. Sul - tan should sur - prise you,

S of L. Ours will be a hor - rid

C

S of L. doom! Dread ful doom! Dan - gers

S of L. loom! Bow - - string (Slow - - string)

S of L. Wa - - try tomb! Thus the Sul - tan may ex -

S of L. - press it Ha - rem - scare 'em Dread ful doom! Wa - - ttry

D

S of L. tomb! Dread ful doom!

ROSE-IN-BLOOM.

O 'twixt Pru - dence and Temp - ta - tio: Al - most

p

R in B e - qual - ly— I rock! Vic tim I of va - cil -

R in B - la - tion Like an air - y shut -tle - cock! That you knock!

(Shut -tle - cock That you knock! shut -tle - cock, ock - ock - ock,

R in B shut -tle - cock, ock - ock - ock,

shut -tle - cock, ock - ock - ock,

Rin B. Hith . er, thith . er! Hith . er, thith . er!— So I rock, so I rock,

P in B. *rall.* so I rock Ah! *a tempo* Ha . rum - sea - rum,

colla voce *a tempo*

Rin B. mer . rie maid . en, Ha . rem scare . 'em, girl of gloom!

t in B. *cres:* Each of you, I must confess it, In . flu . en . ces Rose - - in -
SCENT OF LILIES.

cres: Ah! If the Sul . . tan

HEARTS DELIGHT.

p cres: No . one

R in B. bloom! Vic . tim i of

S of L. should sur - prise you, Ours will be a

Hts. D. here can re . cog . nize you- We are sure of lots of fun! We are

R in B. va - cil lation Like an air y

S of L. hor rid doom! Thus the

Hts. D. sure of lots of fun! No dan - gers

Red. *

R in B. shut . tle . cock! an air y, air y shut . tle . cock! Mer . rie

S of L. Sul . tan may ex . press it, Har . 'em - scare . 'em! wa . try tomb! Har . 'em-

Hts. D. loom, No dan - gers dark . ly loom! Here no

Rin.B. maid-en girl of gloom! Each of you, I must confess it, In-flu-

S.of.L. - scare 'em wa - t'ry tomb! Thus the Sul-tan may ex-press it, Har - 'em

Hts.D. dan-gers dark-ly loom! Will the Sul-tan ev-er guess it? Lots of

8

F

Rin.B. en - ces Rose - in - Bloom!

S.of.L. scare 'em wa - t'ry tomb! Ours ————— will be a

Hts.D. fun, no dan - gers loom! Ha - rum -

8

sostenuto

Rin.B. In - flu-en - ces Roy -

S.of.L. hor - - rid doom! Ah! ————— a hor - - rid,

Hts.D. - sea - um, Ha - rum sea - um, full of fun! Ha - rum -

*

2ed.

*

2ed.

R in B. al Rose, Rose in Bloom, Rose

S of L. hor rid doom! Wa t'ry tomb, Wa

Hts.D. sca rum, dan gers none, Dan gers none, Dan

sempref

R in B. — in Bloom, Rose

S of L. — t'ry tomb! Wa

Hts.D. — gers none, Dan

* Ped.

* Ped.

* Ped.

G

R in B. — in Bloom! Il lah! Il lah! Il lah! Il lah! Il lah! Il

S of L. — t'ry tomb! Il lah! Il lah! Il lah! Il lah! Il

Hts.D. — gers none! Il lah! Il lah! Il lah! Il

Ped. * Ped. *

* Ped.

Rin.B.

lah! Il . la! Il . lah! la la la la la la la! In dan -

S of L.

lah! Il . la! Il . lah! Ah! dan -

Hts.D.

lah! Il . la! Il . lah! No dan -

Rin.B.

Rin.B.

ger, Il . lah Il .

S of L.

ger, Il . lah Il .

Hts.D.

ger, Il . lah Il .

Rin.B.

lah! Il . lah! Il . lah!

of L.

lah! Il . lah! Il . lah!

Hts.D.

lah! Il . lah! Il . lah!

Rin.B.

Rin.B.

* Ped.

* Ped.

* Ped.

* Ped.

s.f. s.f.

N^o 6.

SONG:- (Rose-in-Bloom.)

Allegretto vivace. (♩ = 80)

Rose-in-Bloom.

Piano.

R in B.

R in B.

leggiero

'Neath my

lat - tice through the night Comes the west - wind Per - fume la - den: As a

R in B.

lov . er to_ a maid Sigh . ing soft . ly, "Here am I!" Sigh . ing

ad lib.

soft . ly, "Here am I!" "Come, and

Re'd.

wan . der where I wan . . . der

in the si . lence of the stars! the stars,

cres.

R in B.

— the stars, of the stars! In the

Ld. * *Ld.*

moon-beams'ma-gic light Cool and si-lent dew-drops glis-ten When the

ro-ses weep-to lis-ten To my heart's im-pa-tient

Shall the cage-bird leave her pri-son, gold-en though

colla voce

R in B.

— her pri - son bars!"

ff a tempo

Led.

un poco rubato

Though the bars, — Thy wing beat, to the stars —

p poco rubato

colla voce

O sing! Let thy soul on wings of mu - sic Soar be - yond — thy

rall.

tr.

pri - son bars! — Let thy soul on mu - sic soar. ah!

R in B. *animato*

O bul - bul sing to the stars, Ah!

R in B. *animato*

O Let thy soul on

R in B. *cres.*

wings of mu - sic soar be - yond, be - yond thy pris - on

R in B. *a tempo*

bars! Ah! Let thy soul soar

R in B.

cres.

be - yond - soar

R in B.

f

Ah! be .

yond!

ff

Red.

*

N^o 7.

CHORUS.

Allegro moderato. ($d=92$)

Piano.

A

B CHORUS.

Tramps and scamps and halt and blind,

Empty beggar and cring-ing crip-ple too!

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

CHO. Maimed and lamed, Who've wailed and whined Since the morning for food and tip - ple too!

CHO. Here is tru - ly hos - pi - tal - i - ty! Take your seats with -

CHO. out for mal - i - ty! Drown our care, con - vi - vi - al - i - ty! While there is sun - shine make your hay!

CHO. Tramps and scamps Of ev - 'ry kind!

CHO. Back sheesh beg gar and cring - ing crip - ple too!

CHO.

Maimed and lamed and halt and blind Take his victuals and drink his tipple too!

CHO.

Here's mis_ta_ken hos_pi_tal_i_ty! Dis-regard for all formali_ty! Cra_zy un_con_.

CHO.

vention.al.i_ty! What will his friends and neig_hours say?

D L'istesso tempo. (♩ = ♩)

HASSAN.

My friends, I am a fool! 'Tis luck for you that I'm no wis_er!

CHORUS OF MEN.

HASSAN.

E

f

Why Sir? wis - er?

With all im - pos - tors such as you I am a -

Why Sir? wis - er?

HAS.

CHORUS.

sym - pa - this - er!

Fie, Sir! Fie, Sir! (*ho! ho! laughing*)

Fie, Sir! Fie, Sir!

CHO.

knows we are im - pos - tors. And he is a sym - pa - this - er! And

knows we are im - pos - tors. And he is a sym - pa - this - er! And

CHO.

HASSAN.

why do you on swindlers cast a sym - pa this - ing eye, Sir? I've been one, too!

why do you on swindlers cast a sym - pa this - ing eye, Sir?

Nº 8.

SONG. (Hassan) with CHORUS.

Allegro con brio. ($\text{♩} = 120$)

Piano.

The musical score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The tempo is Allegro con brio, with a key signature of two sharps. The piano part includes dynamic markings such as *ff* (fortissimo), *ped.* (pedal), and *z. ed.* (pedal). The third staff is for the singer, labeled "HASSAN.", with lyrics starting with "1. When my". The fourth staff is for the chorus, labeled "HASS.", with lyrics continuing from the previous staff. The vocal parts include dynamic markings like *p* (pianissimo) and *sempre p* (sempre piano). The music concludes with a final piano accompaniment.

HASSAN.

1. When my

HASS.

fa - ther sent me to Is - pa - han, Said he, "my boy, don't dread it; Here's the
 2. came to town, where I said that I was own - er of an is - land, Where the
 3. gold of mine was a mine of gold That set the town a - whirling; So the

sempre p

HAS.

us . ual one half - crown, Has . san, You'll get some more with cred . it." With a
sea-birds flock'd, and bye and bye The gulls did flock to my land! As a
pub . lic and the land I sold For half a mil . lion ster . ling! As the

A

HAS.

nice new suit and a brush and comb, A— tongue that's smooth And wit . ty,
sam . ple soil I had mixed some loam With gold to make it grit . ty;
Ro . mans do you must do in Rome (Where thieves are call'd Ban . dit . ti,) But

CHORUS.

HAS.

man may be nothing at all at home, But some . thing in— the Ci . ty!
Prophet I'd ne'er been made at home, But made one in— the Ci . ty!
impudent rob . ber-y spells at home, "Pro . mo . tion" in— the Ci . ty!

That's
A
That's

mf

That's
A
That's

mf

CHO.

all you want to feel at home As some thing in the
Prophet I'd never been at home But made one in the
what we call it here at home "Pro motion" in the

1. & 2.

CHO.

Ci . ty!

HASSAN.

2. So I

3. Now that Ci . ty!

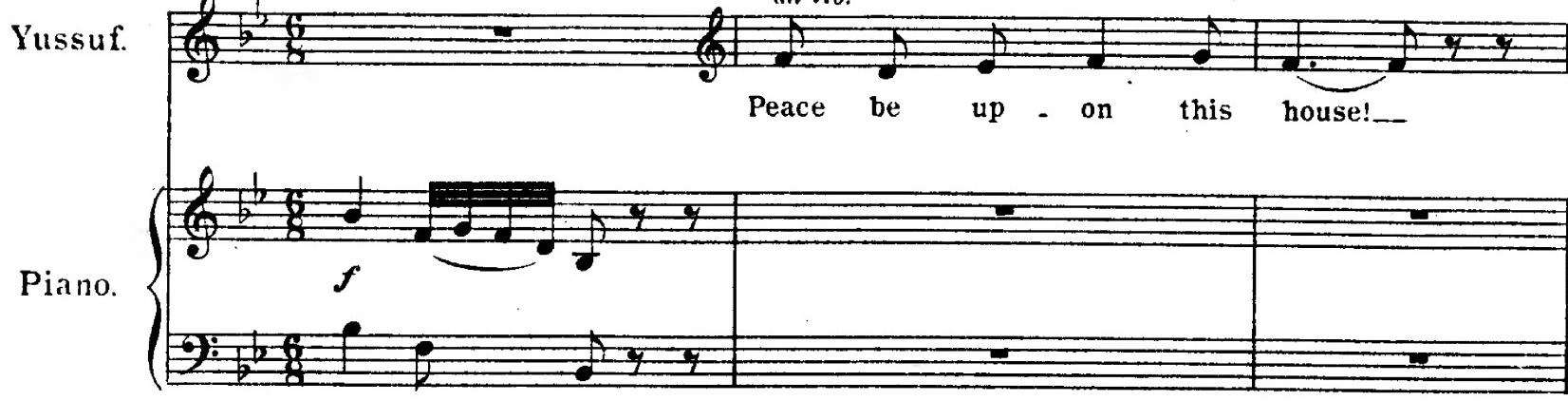
Ci . ty!

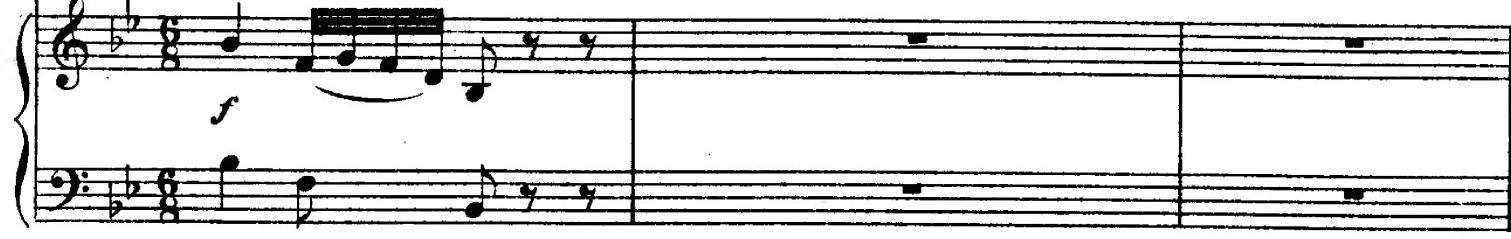
Ci . ty!

Nº 9.

SONG: (Yussuf) with CHORUS.

Allegretto moderato. (♩ = 76.) YUSSUF.
ad lib.

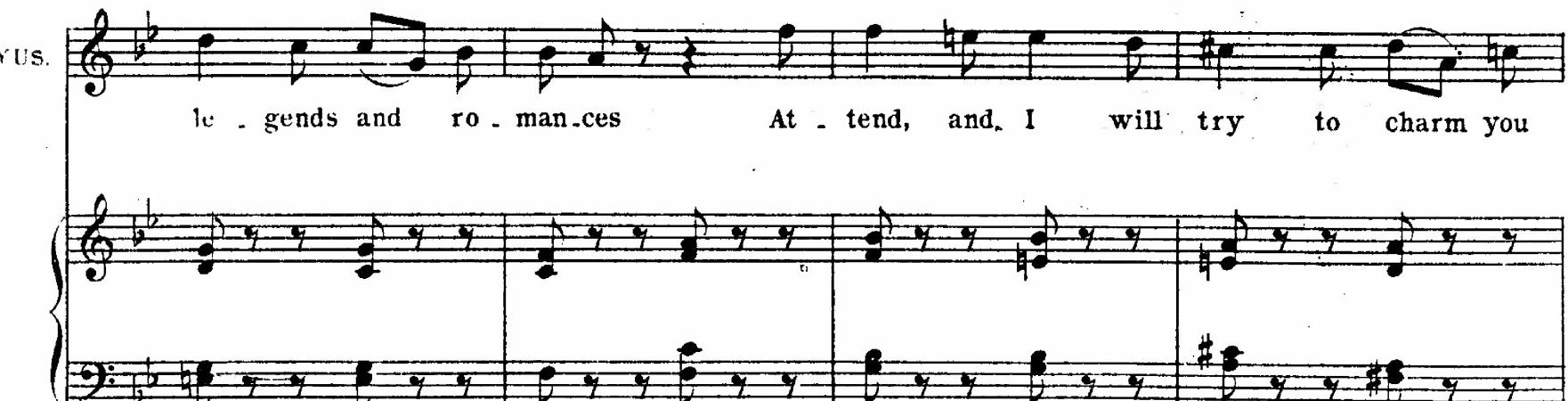
Yussuf. 

Piano. 

SOP. YUSSUF. CHO. MEN.

And on you— peace! A sto . ry-tel . ler am I Of
And on you— peace!

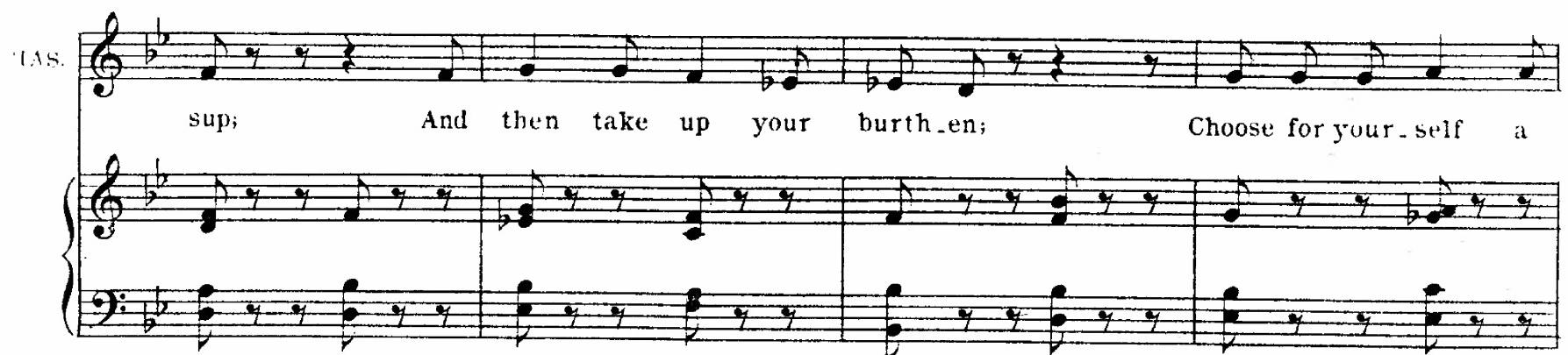


YUS. 

HASSAN.

YUS.

 with my fancies Lay down your burthen, and

HAS.

 sup; And then take up your burthen; Choose for your self a

HAS.

 cup, of sil . ver, gold, or earth.en!

Allegretto non troppo. ($\text{♩} = 92$)



YUSSUE



YUS. *f*

care not if the cup I hold Be one of fair de -
care not how a man be clad, Or who a man may

YUS. *J*

- sign; Of crys tal, sil ver, or of gold - If it con tain eth
be, If he be one to make me glad To share his com pa -

YUS.

wine - And hum ble horn Will I not scorn - If
ny; Oh, nought I care What he may wear While

YUS.

it do car ry wine. Fill high - Drink dry! The
he's good com pa ny! Fill high - Drink dry! For

Ped.

*

YUS. cup doth mat . ter aought I — trow, If on . ly it be deep e . now!
 roy . al wine may spark . le— in Your clum . sy clay or erys tal— thin!

un poco ritard.

YUS. Ah! — Ah! *p a tempo* K

For, though the cup Be

poco ritard.

p a tempo

ped.

YUS. earth . en bowl, 'Twill hold the juice of grape! — Then up, up, up — And

cres.

cres.

un poco rall. *a tempo*

YUS. judge the— Soul, And not— the out - ward shape! L CHORUS.

For,

For,

colla voce *a tempo* *f*

YUS.
2nd verse.

CHO. though the cup Be earth.en bowl, 'Twill hold the juice of grape! Then
 though the cup Be earth.en bowl, 'Twill hold the juice of grape! Then

1. *un poco rall:* *a tempo*

YUSSUF.

CHO. up, up, up— And judge the Soul, And not the out. ward shape! 2. I
 up, up, up— And judge the Soul, And not the out. ward shape!

un poco rall: *a tempo*

YUS.

up, up, up— And judge the Soul, And not the out. ward shape!

rall: *a tempo*

CHO. up, up, up— And judge the Soul, And not the out. ward shape!
 up, up, up— And judge the Soul, And not the out. ward shape!

rall: *a tempo*

Nº 10. ENSEMBLE with DANCERS and CHORUS.

(Rose-in-Bloom, Scent-of-Lilies, Heart's Desire, Honey-of-Life,
Hassan and Chorus.)

Allegretto grazioso. (♩ = 88)

Piano.

ROSE-IN-BLOOM.

Mu-sic-al maid-ens are we (We are three,) And we deal in mel-o-dic fri-

SCENT-OF-LILIES.

HEART'S DESIRE.

Mu-sic-al maid-ens are we (We are three,) And we deal in mel-o-dic fri-

R in B.

vo-li-ty! We sing and we dance, And we crave for a chance To af-

S of L.
Hts. D.

vo-li-ty! We sing and we dance, And we crave for a chance To af-

A

R in B. Ford you a taste of our quality! Tho' dam-sels of low-ly de-

S of L. ford you a taste of our quality! Tho' dam-sels of low-ly de-

R in B. gree, (As you see,) We'll pro-vide you with in-no-cent pleasure— We're pret-ty maids Wit-ty maids,

S of L. gree, (As you see,) We'll pro-vide you with in-no-cent pleasure— We're pret-ty maids Wit-ty maids,

R in B. Step-dance and dit-ty maids, That is our ac-cu-rate measure! Tho' dam-sels of low-ly de-

S of L. Step-dance and dit-ty maids, That is our ac-cu-rate measure! Tho' dam-sels of low-ly de-

R in B. gree, (As you see, We'll pro - vide you with in - no - cent ple - sure! We're

S of L. gree, (As you see, We'll pro - vide you with in - no - cent ple - sure! We're

R in B pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu-rate mea -

S of L. pret - ty maids, Wit - ty maids, step-dance and dit - ty maids-That is our ac - cu-rate mea -

Hts. D.

R in B. ROSE-IN-BLOOM
- sure! To

S of L. - sure!

Hts. D.

R in B. sing my own prai - ses I'm loth. But in both song and dance I've ex - pe - ri - ence

R in B. am - ple; I'll play for you- Stay for you- Hours on _ top_ "A" for you-



Rin B.

D

Listen to this, listen to this for an ex. am. ple! Ah!

SCENT OF LILIES.
HEART'S DESIRE. O, list.en to this, list.en, O,

Rin B.

Ah! Ah! Ah!

S of L.
Hts. D.

list.en to this, list.en! O, list.en! list.en! list.en!

Rin B.

Mus.i.cal maid.en.s are they (So they say) And pro.vide us with in.no.cent pleasure!

CHO.

Mus.i.cal maid.en.s are they (So they say) And pro.vide us with in.no.cent pleasure!

* * *

E HONEY-OF-LIFE.
 That our voices are clear as a bell- You can tell; But of

 H of L. dancing we'll give you a sample. I'll trip for you, Skip for you-

 Twirl on toe-tip for you- Pray look at this for ex - am - ple!

 Pray look at this for ex - am - ple!

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat. The music is divided into measures by vertical bar lines. The top two staves represent the treble clef (right hand) and the bottom two staves represent the bass clef (left hand). The middle two staves provide harmonic support. Measure 1 starts with eighth-note chords in the treble and bass. Measures 2-3 show eighth-note patterns in the treble and bass. Measure 4 begins with a dynamic *f*, followed by eighth-note chords. Measure 5 starts with a dynamic *p*. Measures 6-7 feature eighth-note patterns in the treble and bass. Measure 8 concludes with a dynamic *c*.

Molto vivace. ($\text{d} = 144$)





Allegro. L'istesso tempo. (♩ = ♪ before)

HASSAN.

Musical score for Hassan's part, starting with "Tho' vow'd to the ha-bit of sloth By an". The vocal line continues with "oath, I will give you, my self, an ex - am - ple Of". The piano accompaniment is shown below the vocal line.

Continuation of Hassan's part, starting with "oath, I will give you, my self, an ex - am - ple Of". The piano accompaniment is shown below the vocal line.

HAS.

Pe . ri- like Fai . ry—like Steps light and air . y—like—

HAS.

Pray look at this for ex - am - ple!

This phrase of two notes is carried through every bar to the end.

Allegro con brio. (♩=144)

Musical score for piano, page 62, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one flat, and common time. It includes dynamic markings such as p^+ , f , p^+ , f , and p^+ . The bottom system starts with a bass clef, a key signature of one flat, and common time. It includes dynamic markings such as p^+ , f , p^+ , f , and p^+ . The score includes several performance instructions: "Lied.", "Lied.", "Lied.", "cres. sempre", and "f". Measure numbers 1 through 12 are present above the top staff.

SOP. ALTO

Dance and song To joys of life be - long! Song and

TEN.

Al - lah! al - lah! al - lah! al - lah! al - lah!

BASS.

Al - lah! al - lah! al - lah! al - lah! al - lah!

SOP. ALTO

dance A life of joy en - hance! Both are

TEN.

al - lah! al - lah! al - lah! Al - lah!

BASS.

al - lah! al - lah! al - lah! Al - lah!

SOP. ALTO

fair which way you will! So go, dull

TEN.

al - lah! al - lah! al - lah! al - lah!

BASS.

al - lah! al - lah! al - lah! al - lah!

SOP.
ALTO.

TEN.

BASS.

SOP.
ALTO.

TEN.

BASS.

SOP.
ALTO.

TEN.

BASS.

SOP.
ALTO.

TEN.

BASS.

care, So go, dull care, a - way! Both are fair!

al - lah! al - lah! al - lah! al - lah!

al - lah! al - lah! al - lah! al - lah!

Dance and Song!

1. 2.

Song! Song! Dance an'

al - lah! al - lah! al - lah! al - lah!

al - lah! al - lah! al - lah! al - lah!

Song! Dance and Song!

al - lah - lah!

al - lah - lah!

No. 11.

SONG.- (Abdallah with Hassan) and CHORUS.

Moderato.

ad lib.

Abdallah. *ad lib.*

Peace be up . on this house! To

Chorus. *ad lib.*

And on you Peace!

ad lib.

And on you Peace!

Piano.

f.

ABD. *p.* stop your wild ca . rouse I bring Po . lice! From Mah . moud,Ru . ler of the

CHO. *f.* He brings Po . lice!

He brings Po . lice!

p *f* *p*

ABD. Na . tion, I . bring a Roy . al Pro . cla . ma . tion; So

ABD.

re - a . lize the pro - verb old - en, That Speech is sil - ver, Si - lence

ABD.

gold - en! *mf*

And

CHO.

Speech is sil - ver, Si - lence gold - en!

mf

Speech is sil - ver, Si - lence gold - en!

mf

HASSAN. ABDALLAH. HASSAN.

ABD.

hold your peace — Be - hold, Po - lice! A gold - en peace— A

p

R

HAS. ABDALLAH.

gold - en piece. And, while I read my man - u - script, O, At - *f*

HASSAN.
pp solo voce

ABD.

tend on Ex - pect - a - tion's tip - toe! Now, while he reads his man - u -

HAS.

- script, O! Let ev - 'ry one creep out on tip - toe!

Allegretto non troppo e pesante. (♩ = 92)

ABDALLAH.

We have

ABD.

come to in - vade And raid Your do - mi - cile; If you ob - ject, I

ABD.

an . swer, "Pooh," Say that it's cool, Poor fool, I prom . ise I'll

S HASSAN.

ABD. Make it suf . fi . cient . ly warm for you! Warm for me?

ABDALLAH. Warm for you! I'll make it suf . fi . cien t . ly warm for you!

ABD. When I made my re . port At Court, His Ma . jes . ty Wouldn't be . lieve my

ABD. news was true— If a beg . gar you meet In the street, He cad . ges' tea,

HASSAN. ABDALLAH. HASSAN. ABDALLAH.

ABD. Din . ner and sup . per, and break . fast too! Sup . per — Tea — Break . fast — Too! These

T

ABD.

crip - ples you claim Are lame Of leg, are men Who I be . lieve im .

ABD.

- pose on — you; By com - mand of the King, I'll bring Those beg . gar - men

HASSAN.

ABD.

Now to the Pal - ace for him to view! Him to see

ABDALLAH.

Him to view! I'll bring them all for him to view! To

U

ABD.

prove that I don't And won't Ex - ag . ge . rate, This is the course I

ABD.

now pur - sue - As a type of a guest Ar - rest a cad - ger eight.

ABD.

Ten, or a doz - en, Or all the crew! All there be?

HASSAN.

ABDALLAH. Both. *cres:*

All the crew! As a type of a guest Ar - rest Six, sev - en, eight.

cres:

Both.

Ten, or a doz - en - In fact, the crew!

f

Both.

Reed.

*

N^o 12.

O C T E T.

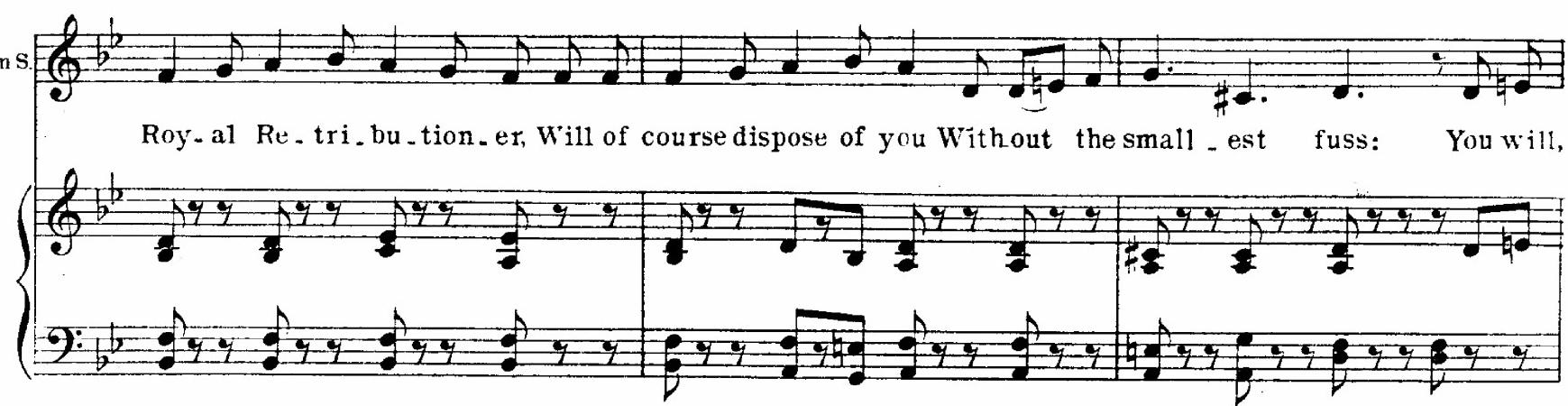
(Sultana, Scent-of-Lilies, Heart's Desire, Honey-of-Life,
Dancing Sunbeam, Hassan, Yussuf, and Abdallah.)

Vivace e leggiero. (♩ = 144)

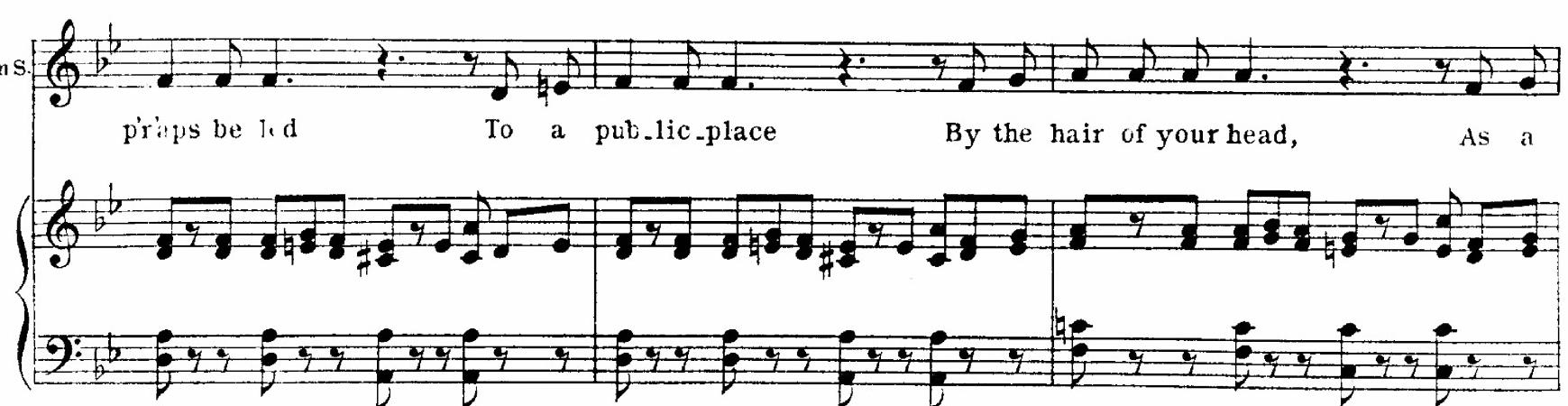
Dan. Sunbeam. 

Piano. 

DANCI NG SUNBEAM.
The Sul-tan's Ex-e-cu-tion-er, The

DanS. 

Roy.al Re-tri-bu-tion-er, Will of course dispose of you Without the small-est fuss: You will,

DanS. 

p'raps be led To a public place By the hair of your head, As a

Dan S mark of disgrace: A . ny - how, you'll be dead In a

Dan S ve . ry short space, A . ny . how, you'll be dead in a ve . ry short space, But A

SULTANA.

SCENT-OF-LILIES. Yes, w at will be.come of them? No,

HONEY-OF-LIFE.

HEART'S DESIRE. Yes, what will be.come of them? No,

Dan S what will be.come of us? No,

HASSAN.

YUSSUF.

ABDALLAH.

Yes, what will be.come of them? No,

Re. *

Re.

S. S. of L. what will be.come of them? of them? of them? of them?

Hof L. Hts D. what will be.come of them? of them? of them? of them?

Dan S. what will be.come of us? of them? of them? of them? of

HAS. No, what will be.come of me? of me? of me? of

YUS. what will be.come of then? of them? of them? of them?

ABD. what will be.come of them? of them? of them? of them?

*

B

S. S. of L. them? of them? of them? For the Sul . tan's Ex . e . cu . tion . er, The

Hof L. Hts D. them? of them? of them? For the Sul . tan's Ex . e . cu . tion . er, The

Dan S. them? of them? of them? For the Sul . tan's Ex . e . cu . tion . er, The

HAS. me? or me? of me? For the Sul . tan's Ex . e . cu . tion . er, The

YUS. them? of them? of them? For the Sul . tan's Ex . e . cu . tion . er, The

ABD. them? of them? of them? For the Sul . tan's Ex . e . cu . tion . er, The

*

S. S of L.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

H of L. Hts D.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

Dan S.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

HAS.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

YUS.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

ABD.

Roy . al Re . tri . bu . tion . er, Will of course know what to do, He acts with a .

Reed.

S. S of L.

- ma - zing phlegm: You will p'raps be led To a pub - lic place By the *cres:*

H of L. Hts D.

- ma - zing phlegm: You will p'raps be led To a pub - lic place By the *cres:*

Dan S.

- ma - zing phlegm: You will p'raps be led To a pub - lic place By the

HAS.

- ma - zing phlegm:

YUS.

- ma - zing phlegm: You will p'raps be led To a pub - lic place By the *cres:*

ABD.

- ma - zing phlegm: You will p'raps be led To a pub - lic place By the

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

hair of your head, As a mark of dis.grace: A . ny . how, you'll be dead In a ve . ry short space, A . ny .

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

how, you'll be dead In a ve . ry short space, But what will be . come of them?

how, you'll be dead In a ve . ry short space, But what will be . come of them?

how, you'll be dead In a ve . ry short space, But what will be . come of them?

how, you'll be dead In a ve . ry short space, But what will be . come of them?

how, you'll be dead In a ve . ry short space, But what will be . come of them?

how, you'll be dead In a ve . ry short space, But what will be . come of them?

S. S. of L. No, what will be . come of them?

H. of L. Hts. D. No, what will be . come of them?

Dan S. No, what will be . come of them?

HAS. what will be . come of me? *p* No,

YUS. No, what will be . come of them?

ABD. No, what will be . come of them?

S. S. of L. of them? of them? of them? C

H. of L. Hts. D. of them? of them? of them?

Dan S. of them? of them? of them? When the

HAS. what will be . come of me? me? of me? of me? of me?

YUS. of them? of them? of them?

ABD. of them? of them? of them?

Dan S.

Roy . al Long . Life - Lim . it . er Has sharp . end up his scim . i . tar, You'll

Dan S.

ve . ry like . ly ride in a sort of a pri . vate bus: By a

Dan S.

vul . gar throng To be round . ly hissed; But it won't be for long, (So I

Dan S.

would . n't re . sist;) At the sound of a gong You will

Dan S.

cease to ex . ist! At the sound of a gong You will cease to ex . ist! But,

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

Yes, what will become of *them*? No,
Yes, what will become of *them*? No,
what will become of *us*? No,
No, what will become of *me*?
Yes, what will become of *them*? No,
Yes, what will become of *them*? No,
what will become of *them*? No,

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

what will become of *them*? of *them*? of *them*? of *them*? of
what will become of *them*? of *them*? of *them*? of *them*? of
what will become of *us*? of *us*? of *us*? of *us*? of
No, what will become of *me*? of *me*? of *me*? of *me*? of
what will become of *them*? of *them*? of *them*? of *them*? of
what will become of *them*? of *them*? of *them*? of *them*? of

E

S. of L. them? of them? of them? When the Roy al Long - Life - Lim it er Has

H of L.
Hts D. them? of them? of them? When the Roy al Long - Life - Lim it er Has

Dan S. us? of us? of us? When the Roy al Long - Life - Lim it er Has

HAS. me? of me? of me? When the Roy al Long - Life - Lim it er Has

YUS. them? of them? of them? When the Roy al Long - Life - Lim it er Has

ABD. them? of them? of them? When the Roy al Long - Life - Lim it er Has

S. of L. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

H of L.
Hts D. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

Dan S. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

HAS. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

YUS. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

ABD. sharp end up his sci mi tar, Mis for tunes an gry tide Too late you will

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

cres:

be to stem: By a vul . gar throng you'll be round . ly hissed; But it

cres:

be to stem: By a vul . gar throng you'll be round . ly hissed; But it

cres:

be to stem: By a vul . gar throng you'll be round . ly hissed; But it

cres:

be to stem: By a vul . gar throng you'll be round . ly hissed; But it

cres:

be to stem: By a vul . gar throng you'll be round . ly hissed; But it

S.
S of L.

H of L.
Hts D.

Dan S.

HAS.

YUS.

ABD.

won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex. ist! At the

won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex. ist! At the

won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex. ist! At the

won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex. ist! At the

won't be for long (So I wouldn't re.sist:) At the sound of a gong you will cease to ex. ist! At the

S. S of L. sound of a gong you will cease to ex . ist! But what will be . come of us?

H of L. Hts D. sound of a gong you will cease to ex . ist! But what will be . come of us?

Dan S. sound of a gong you will cease to ex . ist! But what will be . come of us?

HAS. No,

YUS. sound of a gong you will cease to ex . ist! But what will be . come of them?

ABD. sound of a gong you will cease to ex . ist! But what will be . come of them?

S. S of L. Yes, what will become of us? of

H of L. Hts D. Yes, what will become of us? of

Dan S. Yes, what will become of us? of

HAS. what will become of me? No what will become of me? me?

YUS. Yes, what will become of them? of

ABD. Yes, what will become of them? of

S. of L. f
us? us? us? us? us? us?

H. of L. Hts. D. f
us? us? us? us? us? us?

Dan S. f
us? them? them? them? them? them?

!AS. f
me? me? me? me? me?

YUS. f
them? them? them? them? them? them?

ABD. f
them? them? them? them? them? them?

f

S. of L. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

H. of L. Hts. D. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

Dan S. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

!AS. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

YUS. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

ABD. what will become of us, us.us, us.us, us.us, us.us, us.us, us.us, us?

Nº 13.

QUARTET and DANCE.

(Sultan, Vizier, Physician, and Executioner.)

Allegro non troppo vivace. (d. = 84.)

Piano.

A VIZIER.

Im the Sul . tan's

VIZ.

vi . gi . lant Vi . zier Who let the Sul . tan know the coast is clear, When he (the Sul . tan)

VIZ.

takes a pri . vate stroll, As sum . ing such an un . as . sum . ing rôle As

VIZ.

Der - - - - vish:

B PHYSICIAN.

I, the Sul - tan's Chief Phy . si . cian, lug the Sul . tan's pri - vate
un fato cres:

PHY.

chest of dose and drug. And fol - low his (the Sul . tan's) Grand Vi . zier, Who

PHY.

lets the Sul . tan know the coast is clear, When he (the Sul . tan)

PHY.

takes a pri . vate stroll, As . sum . ing such an un . as . sum . ing rôle As

PHY.

Der - - - - vish:

C ROYAL EXECUTIONER.

I, the Sul - tan's Ex . e . cu . tion . er, Come just be . hind His

p un poco piu cres.

EXC.

Ma . jes - ty of Per . sia's Chief Phy . si . cian, who (the lat . ter) lugs His

EXE.

(that's the Sul - tan's) pri . vate chest of drugs, And fol . lows his (the

EXE.

Sul . tan's) Grand Vi . zier, Who lets the Sul - tan know the coast is clear, When

EXE.

he (the Sul . tan) takes a pri . vate stroll As . sum . ing such an

EXE.

un . as . sum . ing rôle As Der - - - vish!

D SULTAN.

I'm the Per . sian Sul . tan So - and - so, En - gaged in walk - ing

SUL.

out in - cog - ni - to, With my (the Sul . tan's) Ex . e . cu - tion - er; He

SUL.

walks be - hind My Ma . jes - ty of Persia's Chief Physi . cian, who (the lat . ter) lugs My

SUL.

(Sul-tan's) chest of My (the Sul-tan's) drugs. And fol-lows his - - my - -

SUL.

(Sul-tan's) Grand Vi-zier, Who lets the Sul-tan know the coast is clear, When

SUL.

I (the Sul-tan) take a pri-vate stroll, As sum-ing some such

E
VIZIER.

un-as-sum-ing rôle As Der - - - vish! Dan-cing

cres.

PHYSICIAN.

Der-vish! Ho-ly Dan-cing

ROYAL EXECUTIONER.

Der-vish; Low-ly ho-ly, Dan-cing

VIZ.

SULTAN.

EXE. Der - vish; Sim . ple sou . ly low . ly ho . ly Der . vish;

PHY. Twir . ling whir . ling sim . ple sou . ly low .

SUL. Tee - to - tum . my rum . my slum . my quaint.ly cur . ling Twir . ling whir . ling sim . ple

VIZ. Sim - - ple sou - - ly low - - ly

EXE. Quaint.ly cur . ling Twir . ling whir . ling Twir . ling whir . ling

cre - cen -

2ed. * 2ed. *

PHY. ly Ho - ly Dog of a Dan - cing Der - -

SUL. sou . ly low . ly Ho . ly Dog of a Dan - cing Der - -

VIZ. Ho - - ly Dog of a Dan - cing Der - -

EXE. Sim . ple sou . ly Dog of a Dan - cing Der - -

do -

2087? 2ed. * 2ed. * 2ed. *

F

1 vish! Ah! Ah! Ah!

2 vish! Ah! Ah! Ah!

3 vish! Ah! Ah! Ah!

4 vish! Ah! Ah! Ah!

5 Ah! Joy - ful

6 Ah! Joy. ful gy. rate High. rate

7 Ah! Joy. ful gy. rate High. rate

8 Ah! Joy - ful

9 gy. rate High. rate my. rate un - - - ro - man . tic, fran. tic an - - - tic

10 my - - - rate un - ro. man . tic, fran. tic an - - - tic

11 my - - - rate un - ro. man . tic, fran. tic an - - - tic

12 gy. rate High. rate my. rate un - - - ro - man . tic, fran. tic an - - - tic

PHY. Tee - to tum-my, rum-my, slum-my, Quaint ly -

SUL. Tee - to - tum-my, rum-my, slum - my, Quaint-ly curl-ing, twirl-ing.

VIZ. Tee - to - tum-my, rum-my, slum - my, Quaint-ly curl-ing twirl-ing,

EXE. Tee - to tum-my, rum-my, slum-my, Quaint ly -

PHY. curl-ing, twirl-ing, whirl-ing, Ho ly, Dan cing Der vish;

SUL. whirl - ing Ho ly, Dan cing Der vish;

VIZ. whirl - ing Ho ly, Dan cing Der vish;

EXE. curl . ing, twirl . ing, whirl . ing, Ho ly, Dan cing Der vish;

PHY. low ly, Ho ly, Dog of Dan cing Der -

SUL. low ly, Ho ly, Dog of Dan cing Der -

VIZ. low ly, Ho ly, Dog of Dan cing Der -

EXE. low ly, Ho ly, Dog of Dan cing Der -

PHY. vish! _____

SUL. vish! _____

VIZ. vish! _____

EXE. vish! _____

108 109 110 111 112 113 114 115

N^o 14.

FINALE - ACT I.

Allegro agitato. (♩ = 136.)

Chorus.

Piano.

Le. * Le. * Le. * Le. *

CHORUS OF GIRLS.

O luck less hour! O dreadful

CHO.

day! Oh, quake and cow'r! Oh, grief dis - play! Let

CHO.

tears be shed! Oh, weep and wail! Throw dust on head, And rend each veil! Let

CHO.

tears be shed! Oh, weep and wail! Throw dust on head, And rend each veil! And

CHO.

A
rend each veil! Oh,

dim:

DAN. S.

beat the breast! Oh, slap the face! Grief so express'd Is

DAN. S.

BLUSH-OF-MORN. DAN. SUNBEAM. BLUSH-OF-MORN.

full of grace! O luck less hour! O dreadful day!

C

Dan S. swears he is the Sul-tan!

SULTAN Dost thou for .

SUL. - get the say-ing of the pro-phe-t— "Sound sense has

SUL. of - ten sense-less sound," And "Truth than fic-tion

D

SUL. stran-ger may be found?" DAN SUNBEAM. What mean you? SULTAN. That, per-

DAN. SUNBEAM.

SUL. - chance, he is the Sul . tan! Our hus . band is the

SULTAN.

Dan S. Sul . tan! How? Oh, Hst . en!

E Allegretto con moto. ($\text{♩} = 136$) SULTAN.

1. You'll un . der - stand, That, now and then, Ec . cen . tric
2. Thro' . out the day (When you would guess, He was a .

SUL. and pe . cu . liar men, Tho' un . de . tect . ed by their wives, Have led re .
- way at bu . si . ness) His pal . ace he per .haps has sought! His na . nature

F

B of M. We've heard of men, Who, now and then Have led dis -
His bu . si ness He mentioned less Than quite an

Dan S. We've heard of men, Who, now and then Have led dis -
His bu . si ness He mentioned less Than quite an

SUL. - spected dou - ble lives!
deep . er Than you thought!

B of M. grace . ful dou - ble lives! We've heard of men Who, now and then Have led dis -
hon . est hus - band ought! His bu . si ness He mentioned less Than quite an

Dan S. grace . ful dou - ble lives! We've heard of men Who, now and then Have led dis -
hon . est hus - band ought! His bu . si ness He mentioned less Than quite an

SUL. Who, now and then Have led dis -
He mentioned less Than quite an

1. B of M. - grace . ful dou - ble lives!
hon . est hus - band

Dan S. - grace . ful dou - ble lives!
hon . est hus - band

SUL. - grace . ful dou - ble lives!
hon . est hus - band

G 2.

B of M. ought!

Dan S. ought!

SUL. ought! A - las! that

dim: f f

B of M.

A . las! that men Should lead

Dan.S.

A . las! that men Should lead dou - ble

SUL.

men Should now and then Lead

dim:

B of M.

dou - ble lives! A . las! that men Should now and then Lead un - sus -

Dan.S.

dou - ble lives! A . las! that men Should now and then Lead un - sus -

dim:

SUL.

dou - ble lives! A . las! that men Should now and then Lead un - sus -

dim:

B of M.

- pect . ed dou - ble lives!

p

Dan.S.

- pect . ed dou - ble lives!

p

SUL.

- pect . ed dou - ble lives!

p

H Allegro moderato alla marcia. ($\text{♩} = 120$)

BLUSH-OF-MORN.

Hark! the distant roll of drums!

DANCING SUNBEAM.

Hark! the distant roll of drums!

SULTAN.

Near . er, near . er;

B of M.

'Tis the Sul-tan's guard that comes!

Dan S.

'Tis the Sul-tan's guard that comes!

SUL.

near . er!

Nothing could be clear . er!

B of M.

March . ing quick . ly down the street, Faster, faster, faster!

Dan.S.

SUL.

B of M.

Doubt . less they have come to meet Has san their Royal Master!

Dan.S.

SUL.

B of M.

Hark! the dis - tant roll of drums! _____

Dan.S.

SUL.

CHORUS OF GIRLS.

Hark! the dis - tant roll of drums! Ah!

Hark! the dis - tant roll of drums! Near - er, near - er, near - er!

B of M. Near - - er, near - - er, near - - er!

Dan.S. Near - - er, near - - er, near - - er!

SUL. 'Tis the Sul - tan's guard that comes! Now

CHO. 'Tis the Sul . tan's guard that comes! Not hing could be clear . er!

B of M. 'Tis the Sul - - tan's guard that comes!

Dan.S. 'Tis the Sul - - tan's guard that comes!

SUL. march - ing quick - ly down the street Ah!

CHO. March - ing quick . ly down the street, Fast - er, fast - er, fast - er!

B of M. Doubt less they have come to meet Has san - their Roy al Mas ter!

Dan.S. Doubt less they have come to meet Has san - their Roy al Mas ter!

SUL. Doubt less they have come to meet Has san - their Roy al Mas ter!

CHO. Doubt less they have come to meet Has san - their Roy al Mas ter!

K

Musical score for piano and orchestra, measures 1-5. The score consists of four systems of music. The top two systems are for piano (treble and bass staves) and the bottom two are for orchestra (two staves). Measure 1: piano treble rests, bass eighth-note chords. Measure 2: piano treble eighth-note chords, bass eighth-note chords. Measure 3: piano treble eighth-note chords, bass eighth-note chords. Measure 4: piano treble eighth-note chords, bass eighth-note chords. Measure 5: piano treble eighth-note chords, bass eighth-note chords.

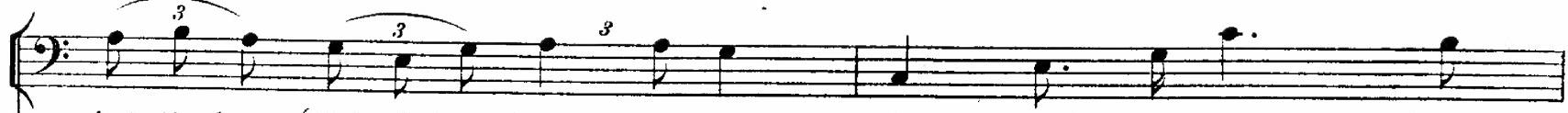
Molto moderato marziale. ($\text{♩} = 104$)

CHORUS OF MEN.

Musical score for piano and orchestra, measures 6-10. The score consists of four systems of music. The top two systems are for piano (treble and bass staves) and the bottom two are for orchestra (two staves). Measure 6: piano treble eighth-note chords, bass eighth-note chords. Measure 7: piano treble eighth-note chords, bass eighth-note chords. Measure 8: piano treble eighth-note chords, bass eighth-note chords. Measure 9: piano treble eighth-note chords, bass eighth-note chords. Measure 10: piano treble eighth-note chords, bass eighth-note chords.

With martial gait — With

marcato il basso

CHO. 

CHO. 

CHO. 

CHO. 

CHO. 

CHO.

Lack of Loy al ty in the street! Ket tledrums.(Met al-drums.)Rattle-tunes.(Battle-tunes.)

CHO.

Boys sil ly, nois i ly fol low ing, Hol loa ing, down the street!

TEN.

With mar tial gait - We've march'd in state!

BASS.

With mar tial gait - We've march'd in state!

M 1. GRAND VIZIER.
2. PHYSICIAN-IN-CHEEF.
3. ROYAL EXECUTIONER.

A. 3.

At —

dim.

A. 3.

p tend ed by these pal ace war ders, Each of us now ar rives, — The

GRAND VIZIER.

PHYSICIAN. ROYAL EXECUTIONER.

VIZ. Grand Vi . zier, Phy . si . cian - in - chief, And Royal Ex . e . cu . tion .

PHY. VIZ. The Grand Vi . zier, Phy . si . cian - in -

EXE. - er! The Grand Vi . zier, Phy . si . cian - in -

PHY. VIZ. - chief, And Roy . al Ex . e . cu . tion . er! The Grand Vi . zier, Phy . si . cian in

EXE. - chief, And Roy . al Ex . e . cu . tion . er! The Grand Vi . zier, Phy . si . cian in

PHY. VIZ. chief, And Roy . al Ex . e . cu . tion . er! O . be . dient

EXE. chief, And Roy . al Ex . e . cu . tion . er! O . be . dient

PHY.
VIZ.

to the Sultan's or . ders, Car . ry-ing to his wives Some news, we fear, Be .

EXE.

to the Sultan's or . ders, Car . ry-ing to his wives Some news, we fear, Be .

PHY.
VIZ.

R

CHORUS.

yond their be . lief, At - tend to what we now a . ver! Some

EXE.

yond their be . lief, At - tend to what we now a . ver! Some

CHO.

news they fear Be . yond our be . lief. At - tend to what they now a .

news they fear Be . yond our be . lief. At - tend to what they now a .

CHO.

.ver!

.ver!

ad.

Q

Allegretto un poco agitato. (♩ = 88)

GRAND-VIZIER.

He whom you call Has-san, (Pre-

p

VIZ.

- pare for great sur -prise) Is quite an - o - ther man, The

SUNBEAM.

cres.

BLUSH -
OF-MORN.

Sul - tan in dis - guise! Our hus - band, our Has - san, The

B of M.

FULL CHORUS.

Sul-tan in dis-guise! The Sul-tan in dis-guise! The Sul-tan in dis-guise!

f

p

PHYSICIAN.

En . dea . vour, if you can, This

PHY. fact to re . a . lise; The Sul . tan is Has . san, And vi . ce .

SUNBEAM. BLUSH-OF-MORN. CHORUS.

ver . sa . wise! The Sul . tan is Has . san, And vi . ce . ver . sa . wise! The

CHO. Sul . tan is Has . san, And vi . ce . ver . sa . wise!

Sul . tan is Has . san, And vi . ce . ver . sa . wise!

ROYAL EXECUTIONER.

Musical score for ROYAL EXECUTIONER. The score consists of three staves. The top staff has a treble clef, a key signature of two flats, and a common time. The middle staff has a bass clef, a key signature of two flats, and a common time. The bottom staff has a bass clef, a key signature of two flats, and a common time. The vocal line begins with "Each".

EXE.

Musical score for EXE. The vocal line continues from the previous section: "is an - o - ther man, That is, id est, or Viz! The". The score includes three staves: treble, bass, and bass.

DAN. SUNBEAM.

EXE.

Musical score for DAN. SUNBEAM. The vocal line continues: "Sul - tan is Has - san, Has - san the Sul - tan is! The". The score includes three staves: treble, bass, and bass.

BLUSH-OF-MORN.

Dan.S.

Musical score for BLUSH-OF-MORN. The vocal line continues: "Sul - tan is Has - san! Has - san the Sul - tan is! The". The score includes three staves: treble, bass, and bass. The vocal line ends with a forte dynamic (f).

CHORUS.

Musical score for CHORUS. The vocal line continues from the previous section. The score includes three staves: treble, bass, and bass. The vocal line ends with a forte dynamic (f).

Sul-tan is Has-san! Has-san the Sul-tan is!

CHO.

Sul-tan is Has-san! Has-san the Sul-tan is!

SULTAN.

Dis-tin-guish, if you can, Their

DAN. SUNBEAM.

SUL. mix'd i-den-ti-ties: The Sul-tan is Has-san, Has-san the Sul-tan is! The

BLUSH-OF-MORN.

cresc.

Sul-tan is Has-san, Has-san the Sul-tan is! The

CHORUS.

The

cresc.

Sul-tan is Has-san, Has-san the Sul-tan is! The Sul-tan is Has-

cresc.

Sul-tan is Has-san, Has-san the Sul-tan is _____ The

cresc.

Reed.

- san, the Sul-tan is Has-san the Sul-tan is! Has-san the

Sul-tan is Has-san, Has-san the Sul-tan is! Has-san, Has-san, Has-san the

ff

Sul-tan is!

Sul-tan is!

sempre ff

Reed.

112 U

Moderato.

DAN. SUNBEAM.

See, here he comes! Oh, re-collect to grovel on the floor! Nor
 high-flown compliments neg-lect; Wrapped—up—in me-ta-phor!

V
 Andante non troppo lento. ($\text{♩} = 88$)

A. 2. SOP.
 & ALTI.

Oh,
 fit the ar - rows of re-spect To bows of me - ta-phor; And
 flights of flat - ter - y direct At him whom we a - dore! To

20872

SOP. load the camel of good taste With bales of welcome haste! In .

SOP. * *Led.* * *Led.*

SOP. vite the Sultan to the tent Of Eastern compliment! CHORUS. Let

SOP. * *Led.* Let

SOP. * *Led.* * *Led.* * *Led.* * *Led.* *cres.* *f*

CHO. ad - u - la - tion's plea - sant breeze His Roy - al nos - trils reach, Per .

CHO. ad - u - la - tion's plea - sant breeze His Roy - al nos - trils reach, Per .

CHO. * *Led.*

CHO. fum'd with spice of si - miles And fra - grant flow'r's of speech! Let

CHO. fum'd with spice of si - miles And fra - grant flow'r's of speech! Let

CHO. * *Led.* * *Led.* * *Led.* * *Led.*

CHO.

dull and lead'en colour'd clouds Of or dinar'y crowds Be . fore the Sun of Roy al Pride Re .

cres - cen - do

dull and lead'en colour'd clouds Of or dinar'y crowds Be . fore the Sun of Roy al Pride Re .

cres - cen - do

Led. * *Led.* * *Led.*

spect . ful ly di . vide! Sun of Roy al Pride!

ff

Led. * *Led.* * *Led.*

ff

Led. * *Led.* *

W

Sun of Roy al Pride!

Led. * *Led.*

Sun of Roy al Pride!

Led. *

HASSAN. *Recit.* *ad lib.*

HAS. I am the Sultan, and I now shall introduce to you The fair Sul.

HAS. Allegro molto vivace. ($\text{d} = 88$)

- ta - na, and al - low Her face to be on view!

DAN. SUNBEAM. *Recit.* *a tempo*

O hus - band dear!

HASSAN. BLUSH-OF-MORN.

Dan. S. A - vaunt! a - vaunt! O wo - man grey and gaunt! I am Sul.

B of M. *cres:*

HASSAN. X

. ta - na! Go a - way! O wo - man gaunt and grey!

dim:

HAS.

Veild so thick . ly, Roy - al La - dy, How can I your

p

HAS.

pre - sence prove? There fore quick . ly, O, Zu . bey - deh,

CHORUS.
WIVES AND GIRLS.

HAS.

If you please that veil re - move!

Fate is prick . ly!
SULTAN AND MEN.

Think - ing thick . ly

CHO.

In the hey - day Of suc . cess he doth re - move

Sin . ger sha - dy My Sul . ta - na will he prove!

CHO.

Fa - vours quick . ly To a sha - dy Girl of low . est
 Tru . ly quick . ly Made a la - dy, Mate for King in

cres:

so - cial groove! Fa - vours quick . ly To a sha - dy
 sin - gle move! Tru . ly quick . ly Made a la - dy,

cres:

Girl of low - est so - cial groove, To a
 Mate for King in sin - gle move, Mate for

Ah!

cho.

sh - dy Girl, Girl of low - est so - cial
 King in sin - - gle move, in sin - - gle

CHO.

groove! Fate is prick . ly, Fate is prick . ly, in . The hey . day, in the
move! Thinking thick . ly, Sin . ger

p

suc . cess he doth re . move, Hey - day of
hey . day Of suc . cess he doth re . move, in hey . day of suc .

CHO.

sha . dy his my Sul . ta . na will he prove! yes, his my Sul . ta . na

- cess re . move, doth re . move, doth re . move!

will he prove, will he prove, will he prove!

Led.

dim.

*Led. ** *Led. ** *Led.*

Andante con espressione. (♩=96)

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ROSE-IN-BLOOM.

R in B. (1) Has - san! Thy pi - ty I en - treat And at thy

R in B. feet A sup - pliant, lo! — I kneel — Respect my maid

R in B. en mod - es - ty I beg of thee! Turn not from my — ap - peal!

R in B. (2) Thine O - ri - en - tal et - i - quette Dost
un poco cres:

R in B. thou for - get? — To force a maid to raise her veil Be

R in A. fore a male? Has san! Thy pi ty I en. treat And at thy feet a suppliant

CHO. Turn not, turn not, Has san!

Turn not, turn not, Has san!

Ped. * *Ped.* *

T in B. lo! I kneel! Ah! Ah!

dim:al fine

CHO. Turn not

Turn not, dim:al fine

Ped.

R in B. — Ah! — Ah!

SCENT-OF-LILIES.
HEARTS DESIRE.

Turn not!

CHO. — Turn not!

— Turn not!

* *Ped.* *

Allegro agitato. (♩ = 92)

HASSAN.

HASSAN.

O la . dy, do not

f

dim:

p

fail Your life or death to choose!

Re . move your mod . est

ROSE-IN-BLOOM.

HASSAN.

HAS.

veil At once, or - I re . fuse!

Then,

HAS.

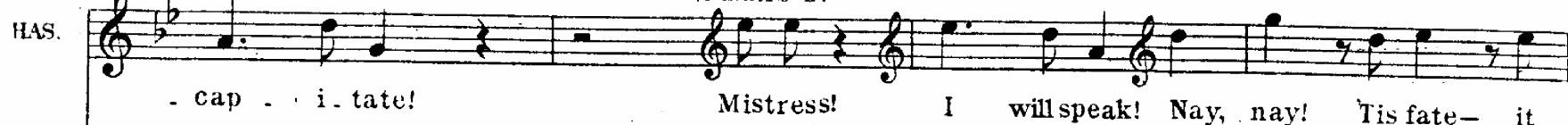
Ex - e - cu - tion - er, With sci . mi . tar a . wait:

HAS.

Per .haps you'll kind . ly her At once de .

20872

3 SLAVES. { SCENT OF L.
HONEY OF L.
HEARTS D. YUSSUF. ROSE-IN-BLOOM.



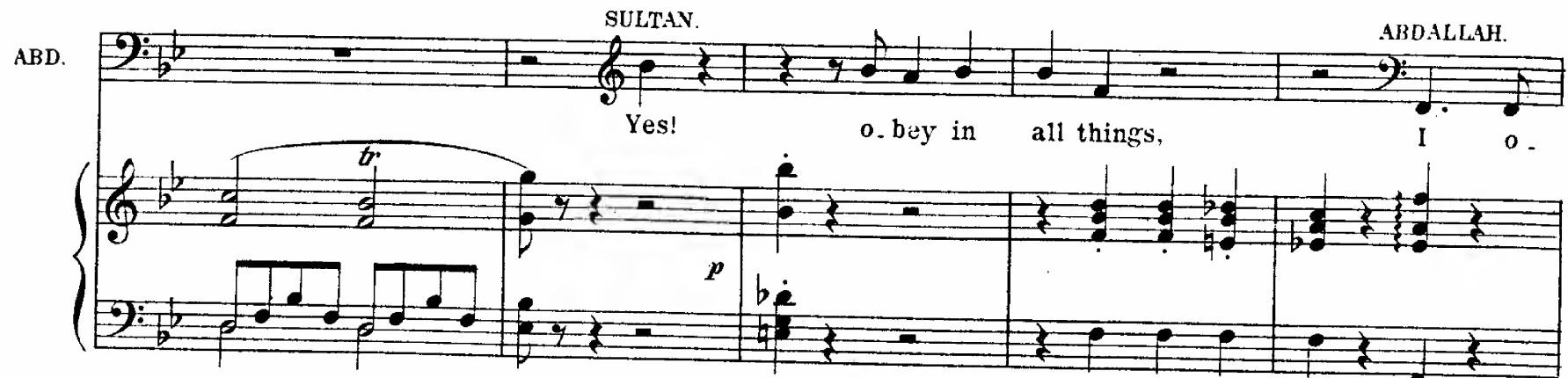
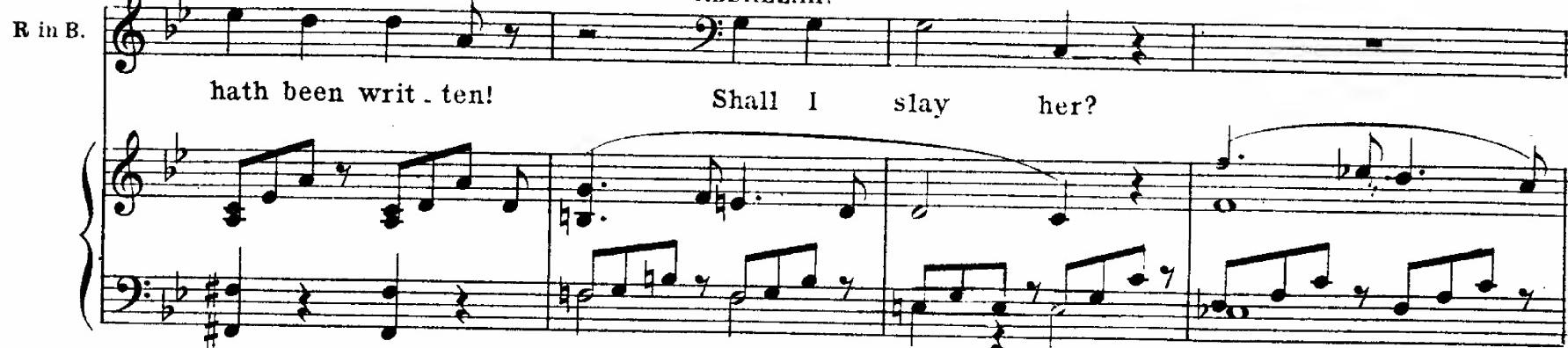
CHORUS.

O horror!

O horror!



ABDALLAH.



Recit.

HAS. *a tempo* CHORUS. *p*

signal take from me: It will be very brief; I'll say, "one," "two," "three," Then drop my handkerchief! Just

Just

trem. *colla voce* *pp a tempo*

HAS. *spoken* One!

CHO. "one" and "two" and "three" Then drop his handkerchief!

"one" and "two" and "three" Then drop his handkerchief!

pp

3 SLAVES. Can nought be done?

HASSAN. (*spoken*) Two!

p

ROSE-IN-BLOOM.

What can ye do?

CHORUS.

Like a

Like a

leaf he shakes with pal . . . sy! Hand.ker.

CHO

leaf he shakes with pal . . . sy! Hand.ker.

CHO.

chief will ne ver fall, see! He him.
chief will ne ver fall, see! He him.

cres.

self will fall in stead! He has fallen— fallen
CHO.

cres.

self will fall in stead! He has fallen— fallen

cres.

ROSE-IN-BLOOM. 3 SLAVES.

dead! O, sweet re-prieve! Oh, loud ly grieve! Has
CHO.

dead!

mf

SULTAN, PHYSICIAN,
VIZIER, AND EXECUTIONER.

CHO.

The Sultan is dead! ——————

Ho! ho! ho! ho! ho! ho! The

The Sul . tan dead! dead!

The Sul . tan dead! dead!

Ped.

* *Ped.* *

3 SLAVES

The Sul . tan's dead!

Sul . tan's dead! Ho! ho! ho! ho! ho! The Sul . tan's dead!

The Sul . tan's dead!

The Sul . tan's dead!

The Sul . tan's dead! ——————

Ped.

PHYSICIAN.

(aside)

Not so! He will be better soon! It is the drug! It is a

3 SLAVES AND SOP. AND ALTO CHORUS.

PHY. swoon! It is a swoon! O joy! O joy!

SULTAN. Conduct him to the

Allegretto maestoso.

SUL. Pal - ace!

CHORUS OF MEN. With martial gait. With

ROSE-IN-BLOOM SCENT-OF-LILIES.
HEART'S DESIRE HONEY-OF-LIFE.

Ho mi ci dal was his mad ness!

Su i ci dal was our sad ness

CHO. kettledrums metaldrums all complete With martial gait With kettledrums metaldrums all complete

for - - - tune ti - - dal

Violin B.
Soprano L.
Horns D.
Hof L.

For - tune ti - - dal Turns to glad - - ness!

CHO.

For - tune ti - - dal Turns to glad - - ness!

Gal-lant com-pa-ny Sworn to thump a - ny Lack of loy-al-ty in the street

Violin B.
Soprano L.
Horns D.
Hof L.

safe the Roy - al la dies now! Con .

CHO.

Roy - al la dies now! *Fiu animato ff* Con .We are Roy - al la dies now! *ff* Con .

Ket-tle-drums (metal drums) Rattle tunes (battle tunes) Hol-loaing down the street. Con .

ROSE-IN-BLOOM & etc. with CHORUS.

CHO.

duct him to the Pa - lace, And to mark well mark his com - ing. Con .

duct him to the Pa - lace, And to mark well mark his com - ing Con .

Rwd.

*

CHO.

mence, O loy al Royal Band O loy al Royal Band, O loy al

mence, O loy al Royal Band O loy al Royal Band, O loy al

band Your (me tal) ket tle drum ming! O loy al

band Your (me tal) ket tle drum ming! O loy al

band: Com mence, O band, O loy al, roy al

band: Com mence, O band, O loy al, roy al

pesante

band!

band!